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## II. GREEK RUINS.

I also give from my note-book a short Greek inscription. It is engraved upon a single stone and is on the inside of the upper threshold of the entrance to an ancient ruined church, in a village called Rahaba. This village is about half an hour west of Tokat between Tokat and Turmanin on Kiepert's map, on the road from Aleppo to Hammam: there is another village beyond it called Hazreh about three-quarters of an hour east of Turmanin. Both of these villages are in the region of Djebel Siman: neither of them is on Kiepert's map, but both are built in the midst of ruins which evidently mark sites of some ancient Greek towns or cities. They seemed to me exceedingly interesting, especially Rahaba, where a magnificent Greek arch built of solid square stones is still standing in perfect condition and more than twenty feet in height. I believe that further investigation at these places would have resulted profitably. These villages have, perhaps, fifty houses each, the inhabitants being Mohammedans.

W Δ E C I □ Y  
 II Δ I Δ  
 T □ Y Θ Λ Φ  
 E T □ Y C

᾽Ωδεσίου (?)  
 ἐνδ(ικτιῶνος) ἰδ  
 τοῦ θλφ  
 ἔτους

DANIEL Z. NOORIAN.

## THE BERLIN TABLET NO. 1813.

In the *Gazette archéologique* of 1888 (pl. 31), one of the Attic tablets with black figures, relating to funeral ceremonies, was published and explained by M. Collignon (*Plaques funéraires de terre cuite peintes trouvées à Athènes*) in the same way as by Furtwängler in his catalogue of the Berlin vases (No. 1813). The principal figure is a woman, sitting in the middle of the picture, distinguished from the other persons by a large and beautifully ornamented *himation*, which is drawn over her head. She inclines her head forward, and is just lifting her left hand up to her chin, as if meditating and mourning. In front of her, as well as behind her, there are sitting two other women on each side. They calmly look at the woman in the centre; the two close to her lift up one hand to express inward commotion. In the background three standing women are represented;

the one in the middle is delivering up a child, apparently a girl, to the woman on the right. That on the left had held it before, her arms covered with a cloth being still stretched out. We refrain from a more detailed description, as this is sufficient for our purpose.

Of course, the painting should be related to some funeral ceremony. Furtwängler, who is followed by M. Collignon, explains all the women as the family or friends of a deceased woman, whose child, the mother having died, is given up to some relation. The woman in the middle is interpreted to be the nearest relation to the deceased one, her mother, because she occupies the first place in the representation and differs from the rest by her dress. The women are supposed to be mourning and wailing in the house of the dead woman, while the remains of the deceased one are conducted to the last resting-place.

In this explanation we find two mistakes. In the first place, it would be strange, that the child of the dead woman should be surrendered to a person of inferior position in the background instead of to her nearest relation, who, before all others, ought to take charge of the nursing and education of the child. In the second place, we know, from literature, that the women took part in the funeral procession, also in ancient times, as is proved, *e. g.*, by the celebrated Dipylon-vase, representing a funeral (*Monumenti dell' Inst.*, ix, pls. 39, 40). That the family or friends assembled in the house of mourning during or after the procession, as in our days, we do not read anywhere. Therefore the explanation given above cannot be a satisfactory one.

To find the right one, we have to regard the use made of these tablets. F. Wolters, in the *Εφημερίς ἀρχαιολογική* of 1889, has proved conclusively that these tablets were fastened to a sepulchre. We may conceive a wooden monument made in imitation of a small temple; these tablets may have been fastened on to the frieze by little nails, to which the holes in the tablets correspond. These sepulchres were, in later times, replaced by the well-known magnificent stone monuments. Here we find reliefs, mostly representing the deceased (man or woman) sitting in a room, either engaged in some favorite work or merely meditating mournfully.<sup>1</sup> Why should we hesitate to explain our tablet in the same way? The main figure is not the mother or any other relation of the deceased one, but the deceased one herself.

<sup>1</sup> For instance, the so-called Leucothea-relief of Attic origin (BAUMEISTER, *Denkmäler des klassischen Altertums*, No. 420) represents a mother, who is holding a child on her lap in the presence of adoring persons.

She is dressed in a beautiful garment, as the dead used to be; still sitting in her own room, where she spent so many days of happiness, she forbodes her premature death and bends her head, full of grief. Her friends and relations, surrounding her, are mourning with her, and the child, as if already deprived of her natural mother, is taken from the arms of her nurse and given to her new foster-mother. So we find the same trait here, as in the reliefs—the same remarkable combination of life and death.

Supposing this explanation to be the true one, we have found a new link in a long chain. The same subject that we see so beautifully varied in a great number of Attic reliefs for so many years, at the time when wooden architecture, aided by terracotta, had been superseded by stone architecture and sculpture—the same subject had already in former times (about the year 530 B. C.) interested and engaged the artisans who had the task of ornamenting a grave with a monument. The sculptors of later times have only translated a touching idea of their predecessors into their own language.

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## CISTERCIAN GOTHIC ARCHITECTURE IN ITALY.

### A QUESTION OF LITERARY PRIORITY.

I began publishing, about two years ago, a series of papers on the origin of Gothic architecture in Italy, which I ascribed to the French monks of the Cistercian order who came from Burgundy and established monasteries in Italy during the twelfth and thirteenth centuries. These articles were in anticipation of a volume which I then announced, and which was to treat of the entire subject. Since then, and partly by reason of these articles, considerable interest has been awakened, notably among specialists, in this new and unexpected chapter in the history of art. This interest is being in one case manifested in a way that is not in harmony with the generally-received rules of scientific courtesy: hence this note. Its object is to call attention to my right to priority in all but one of the following conclusions: (1) The earliest Gothic churches in Italy were erected by the French Cistercian monks. (2) They are free from Italian modifications. (3) They put back the origin of Gothic in Italy about a half-century—to about 1170. (4)